72.

DIVINE MISSIONARIES. — Even Socrates feels himself to be a divine missionary, but I am not sure whether we should not here detect a tincture of that Attic irony and fondness for jesting whereby this odious, arrogant conception would be toned down. He talks of the fact without unction—his images of the gadfly and the horse are simple and not sacerdotal. The real religious task which he has set himself—to *test* God in a hundred ways and see whether he spoke the truth—betrays a bold and free attitude, in which the missionary walked by the side of his God. This testing of God is one of the most subtle compromises between piety and free-thinking that has ever been devised.—Nowadays we do not even need this compromise any longer.

73-

HONESTY IN PAINTING.—Raphael, who cared a great deal for the Church (so far as she could pay him), but, like the best men of his time, cared little for the objects of the Church's belief, did not advance one step to meet the exacting, ecstatic piety of many of his patrons. He remained honest even in that exceptional picture which was originally intended for a banner in a procession—the Sistine Madonna. Here for once he wished to paint a vision, but such a vision as even noble youths without " faith " may and will have—the vision of the future wife, a wise, high-souled, silent, and very beautiful woman, carrying her first-born in her arms. Let men of an older generation, accustomed to prayer and devotion, find